

24
1
Gmole

Five Songs Fünf Lieder

composed
by

componirt
von

LOUIS V. SAAR.

Op. 24.

Nº 1. Pilgrimage..... 40 cts.
Nº 2. Fountain of Love..... 25 cts.
Nº 3. Summer Night..... 40 cts.
Nº 4. For Thee..... 40 cts.
Nº 5. Love's Greeting..... 40 cts.

Nº 1. Pilgerfahrt (ERNST RECHERT)..... 1 Mk. _ Pf.
Nº 2. Liebesquell (MARTIN GREIFF)..... 1 Mk. 60 Pf.
Nº 3. Sommernacht } (JOHANNA AMBROSIOUS) 1 Mk. _ Pf.
Nº 4. Für dich ! }
Nº 5. Minnegrufs (HEINRICH HEINE)..... 1 Mk. _ Pf.

LEIPZIG,
C. Dieckmann
Taubchenweg 19-21.

NEW-YORK,
Edward Schuberth & Co.
23 Union Square.

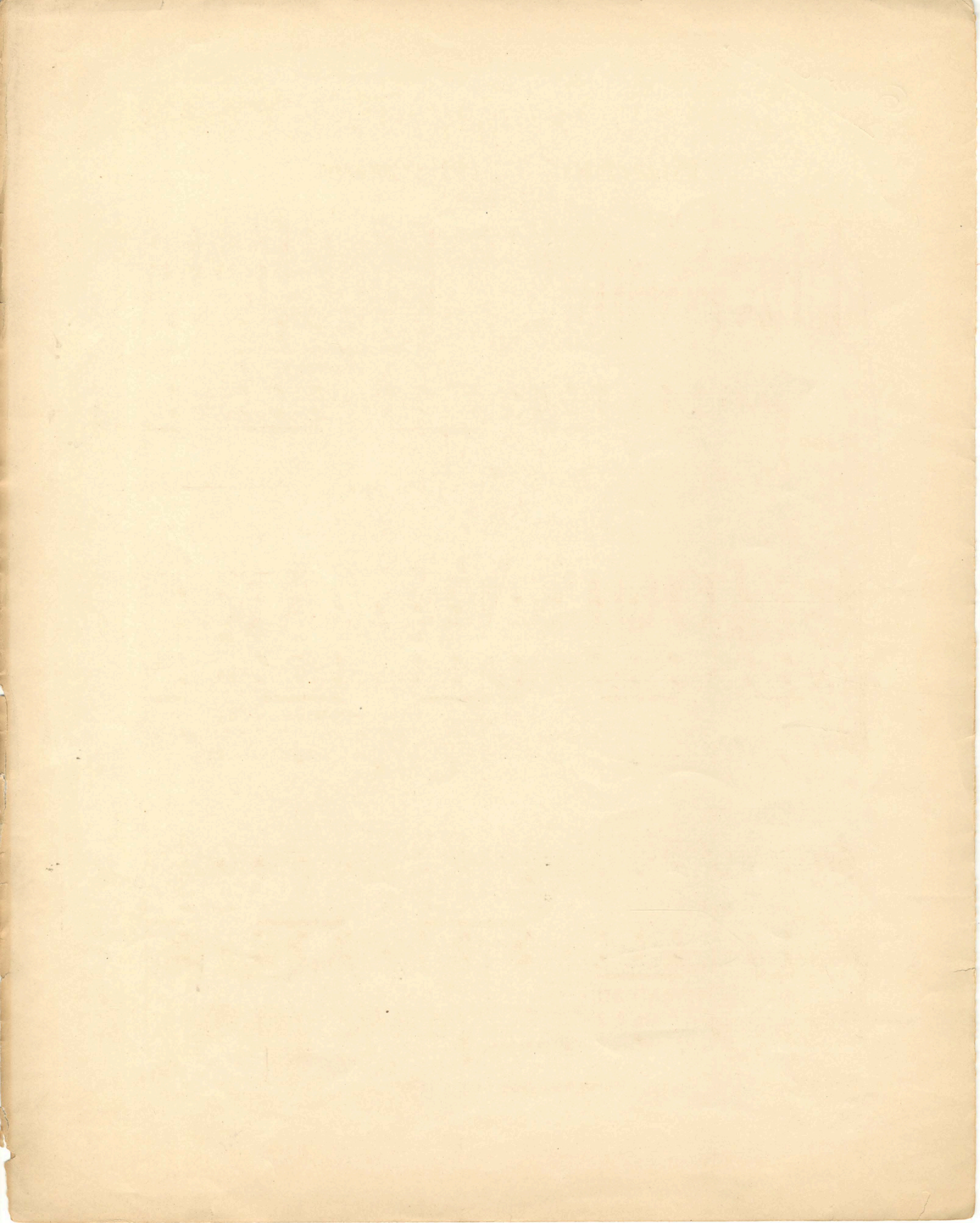
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Eigenthum für alle Länder.

lith. Anst. v. C. G. Röder, Leipzig.

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Pilgerfahrt. — Pilgrimage.

(Ernst Rechert.)

English Version by Helen D. Tretbar.

Louis V. Saar, Op. 24 No. 1.

Andante sostenuto.

Gesang.
Voice.

mf

Pil - ger - fahrt ist die - ses Le - ben,
Wea - ry pil - grims are the earth - born,

PIANO.

p

The first system of the musical score. It features a vocal line (Gesang/Voice) and a piano accompaniment (PIANO). The tempo is marked 'Andante sostenuto.' The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a rest followed by a melody starting on a half note. The piano accompaniment starts with a half note in the left hand and a whole note in the right hand, marked with a piano (*p*) dynamic.

mü - de wal - len wir hie - nie - den nach dem gro - ssen theu - ern Mec - ca,
Pil - grim - age is their ex - is - tence, Toward the great, be - lov - ed Mec - ca,

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic phrase with a slight upward inflection. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a half-note melody in the right hand.

cresc. con dolore

das uns fer - ne ist be - schie - den; al - len, al - len nur ich ein - zig
Loom - ing bright - ly in the dis - tance; Yes, to all, I on - ly know not

cresc.

The third system of the musical score. It continues the vocal and piano parts. The tempo and mood are indicated by the marking 'cresc. con dolore' (crescendo with pain). The vocal line shows a more expressive melody. The piano accompaniment also features a crescendo, with the left hand playing a steady eighth-note pattern and the right hand a half-note melody. The system ends with a double bar line and a final chord in the piano part.

weiss kein Mec - ca an dem En - de mei - nes mü - den wei - ten Wal - lens.
Of a Mec - ca, as I lang - uish, on my torn and cheer - less ram - bles,

f

Wo mein tie - fes Lei - den schwän - de und ich geh durch gro - sse Wü - sten
Know no end to all my an - guish. And I rove through a - rid de - serts,

poco a poco

und ich ru - fe schmer - zens - trun - ken: Mec - - ca,
And I cry in grief un - bid - den: Mec - - ca,

cresc. f

Mec - - ca, mein ge - lieb - - - - - tes
Mec - - ca! my be - lov - - - - - ed

ff.

Poco più mosso.*mf espress.*

Mec - ca, wa - rum bist du mir ver - sun - ken?
 Mec - ca, Why from me, a - lone, art hid - den?

*rall.**p espressivo*

Wa - rum bist du mir ver - sun - ken?
 Why from me, a - lone, art hid - den?

Lento.*pp*

Wa - rum bist du mir ver - sun -
 Why, o Mec - ca, art thou hid -

Tempo I.

ken?
 den?

pp *morendo*

